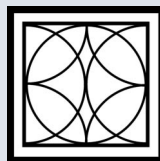


WHY PUBLIC ART?



MAINE ARTS COMMISSION

building Maine communities through the arts

WHY PUBLIC ART?

Public art makes the places where we live, work and play more welcoming and beautiful. It creates a deeper interaction between the community and its environment. Public art adds dimension to civic spaces. Public art can make strangers talk, children ask questions and someone in a hurry stop to think.

WHY PUBLIC ART?

"BECAUSE PUBLIC ART MEANS A MORE VIBRANT QUALITY OF LIFE AND A STRONGER CREATIVE ECONOMY FOR ALL MAINE'S COMMUNITIES." — *Governor John Elias Baldacci*

PUBLIC ART IN MAINE

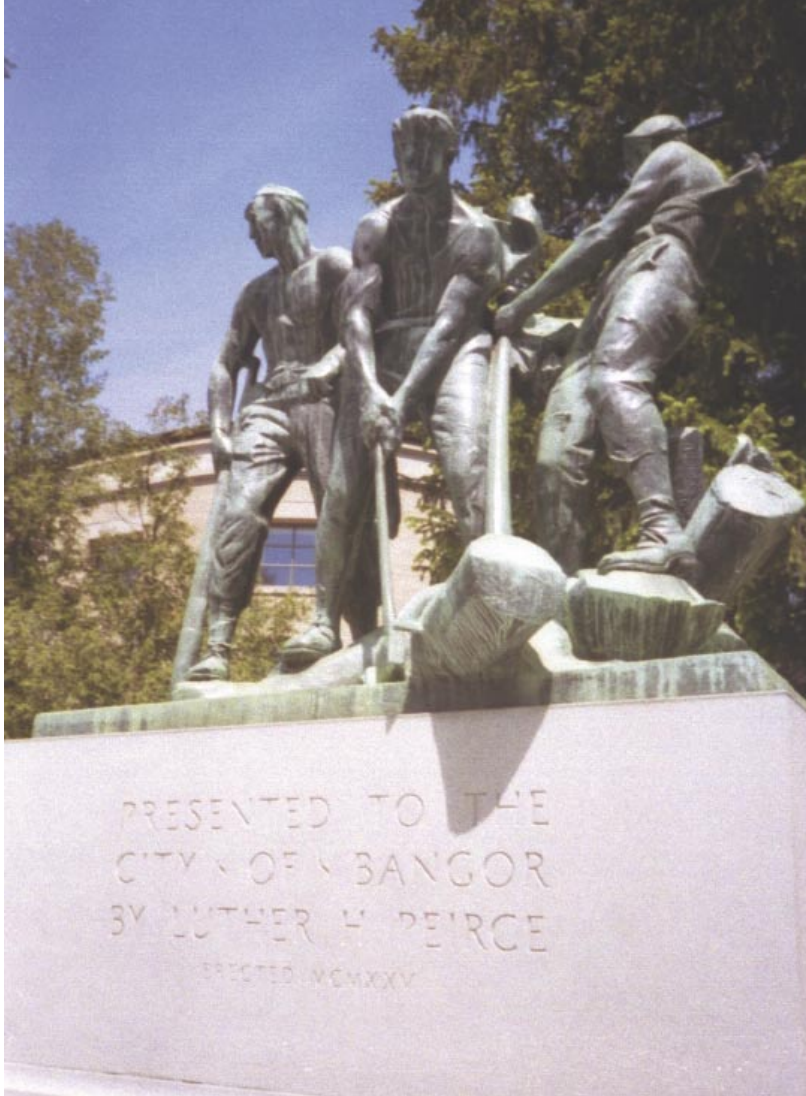
The people of Maine have a longstanding tradition of public art, of enhancing public spaces with objects that recognize and symbolize shared values. The people of Maine's past speak to us through these visual objects, adding to the unique and creative environment that is Maine. Contemporary Public Art extends this tradition. New artworks convey ideas about our world and communities to one another and future generations.

WHY PUBLIC ART?

BECAUSE...

PUBLIC ART INCREASES A COMMUNITY'S ASSETS.

Public art creates positive, memorable images that enhance and help define the identity of a place.



“One of the oldest sculptures in Maine, *The River Drivers* represents how public art can be a city’s focal point. A true gathering place for youth, summer concerts, or a quiet place to sit, this sculpture near the library and city hall depicts the working history of Bangor in a park-like setting for everyone to enjoy.”

*John Rohman, CEO
WBRC Architects & Engineers
Chair, Maine Arts Commission*

LUTHER H. PIERCE MEMORIAL

ARTIST: CHARLES TEFFT

BRONZE

FIGURES: C. 10' x 9' x 5'

WITH BASE: 17'6" x 22' x 10'4"

BANGOR

1925.

PHOTO BY: RYAN ROBBINS.

WHY PUBLIC ART?

BECAUSE... PUBLIC ART EXPRESSES A COMMUNITY'S IDENTITY AND VALUES.

Through public art, a community can honor important parts of its history and culture.



ARCHANGEL
ARTIST: LOUIS JOBIN
CARVED PINE, GILDED METAL COVERING
FORMER NOTRE-DAME-DU-MONT-CARMEL CHURCH
LILLE-SUR-ST-JEAN
1907.

“Representing Acadian heritage only 500 feet from the international border, this former Roman Catholic parish stands as the most important piece of architecture in the St. John Valley. Two seven-foot sculpted archangels mounted some 80 feet high on the domes of the former church, trumpet toward Canada, symbolizing the region's culture. There is no way that I could let even one aspect of this restoration project die.”

*Don Cyr, Co-founder
l'Association culturelle et historique du Mont-Carmel
Lille-sur-St-Jean*

Former Notre-Dame-du-Mont-Carmel Church built in 1910, a cultural center and museum of Acadian history. Ongoing restoration process began in 1984.



WHY PUBLIC ART? BECAUSE...

PUBLIC ART DEMONSTRATES PRIDE IN CORPORATE CITIZENSHIP.

Local businesses and corporations show their commitment to their communities through public art.



MEDITATION AREA, MID COAST HOSPITAL
ARTIST: JANET REDFIELD
STAINED GLASS
MID COAST HOSPITAL, BRUNSWICK
2001.

“Beautiful artwork slows our pace, reminding us of our humanity. Many patients and families say that the artwork in the environment enriches their experience and connects directly with that place in them that is spiritual.

I believe that our project has successfully melded some of the elements of more traditional healing with modern science and technology. This is a great place to be!”

William D. Clark, M.D.
Chair, Healing Environment Project, Mid Coast Hospital, Brunswick



SMILEY SUN: One of 714 ceramic tiles painted by children ages six through 12 on display at Mid Coast Hospital.
ARTIST: DANNY WHITE, 6TH GRADE,
CERAMIC TILE
GEORGETOWN ELEMENTARY, GEORGETOWN
2001.

WHY PUBLIC ART? BECAUSE...

PUBLIC ART AFFIRMS THE EDUCATIONAL ENVIRONMENT.

A student's education is enriched by using art to spark thought and emotion.



TOP:
MILL POND II
 ARTIST: ROGER L. MAJOROWICZ
 STAINLESS STEEL, BRONZE, ALUMINUM
 10' x 21'10" x 26"
 KENNEBUNK MIDDLE SCHOOL
 2002.

LEFT:
SQUARE ON A SPHERE
 ARTIST: JEFF KELLAR
 GRANITE, COPPER, BRONZE
 2' x 7' x 7'
 FARMINGTON
 1994.

OPPOSITE PAGE:
REMEMBRANCE PROJECT
 THE ENTIRE MT. ARARAT HIGH SCHOOL COMMUNITY
 MADE THOUSANDS OF CLAY TOKENS OF SHARED LOSS,
 ONE FOR EACH PERSON WHO DIED AS A RESULT OF THE
 SEPTEMBER 11 ATTACKS.
 PLATE GLASS, CLAY
 22' TALL
 TOPSHAM
 2001.





“Our *Remembrance Project* pillars stand 22 feet tall near a pond on the school campus, a visible reminder of their profound meaning. The Remembrance Project gave us permission to acknowledge what we were feeling, to express those feelings in clay and to offer them up to be part of this symbol of hope. The pillars are fitting memorials of our vulnerability and of our strength... they are monuments to our strength of community, to the resilience of the human spirit, and to unity...”

MaryLee Wile
English teacher, Mt. Ararat High School, Topsham

WHY PUBLIC ART?

BECAUSE...

**PUBLIC ART ENHANCES ROADSIDES, PEDESTRIAN
CORRIDORS AND COMMUNITY GATEWAYS.**

A routine experience becomes a moment of discovery and delight.



“The two granite murals that form *Communicé* line the walls of the 120 foot underground connector between the State House and the Burton M. Cross Office Building. By carving images and excerpts from historic dictionaries into the granite walls, the French, Abenaki, Passamaquoddy, Penobscot and English words and phrases in the stone explore the roots of language in Maine and provide an inspiring transitional space for many state workers and legislators going back and forth during their workday.”

*Evan Haynes, Sculptor
North Yarmouth*

COMMUNIQUE PEDESTRIAN CORRIDOR

ARTIST: EVAN HAYNES

ARCHITECTS WEINRICH & BURT

GRANITE

AUGUSTA

2001.



HOLIDAY LIGHTS IN DEERING OAKS PARK

ARTIST: PANDORA LACASSE

AMBER LIGHTS, WIRE, FLOODLIGHTS

PORTLAND

2002.

WHY PUBLIC ART? BECAUSE...

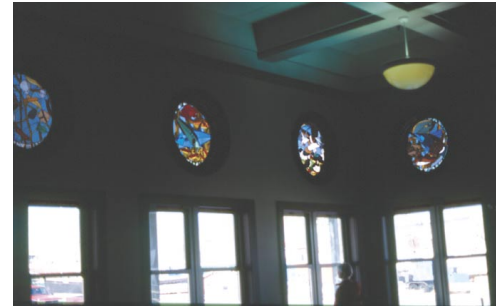
PUBLIC ART BEAUTIFIES OUR TRANSPORTATION SYSTEM.

A wait in line or a stressful day can be reshaped by art perfectly placed in a public space.



“ This is a 1970s style building with minimal floor space so our options for improving the area were somewhat limited. The artist created six stained glass windows for the lobby. Each includes a section of an 1878 bird's-eye view of Augusta, a reproduced historic photo taken at the Augusta Airport, and either a paper airplane or propeller motif. Among the photos is one from the 1930s featuring Amelia Earhart. The windows have brightened up the terminal area, greatly enhancing the experience for anyone visiting the airport.”

*Elli Gordon
State Airport, Augusta*



TOP RIGHT:
FERRY WAITING ROOM
ARTIST: JANET REDFIELD
3' DIAMETER.

LEFT:
FERRY WAITING ROOM ENTRANCE DETAIL
ARTIST: JANET REDFIELD
STAINED GLASS PANELS
6' DIAMETER
ROCKLAND
1997.

TOP LEFT:
CIRCLING AUGUSTA
ARTIST: NANCY GUTKIN O'NEIL
STAINED GLASS PANELS
AUGUSTA
2001.



WHY PUBLIC ART?

BECAUSE...

PUBLIC ART HELPS GREEN SPACES THRIVE.

A new dimension is added to outdoor beauty, reminding us not to take it for granted.



CIRCLE OF LIFE
ARTIST: CAROL HANSON
GRANITE SCULPTED WATER POOL
C. 400 SQ. FT.
DEERING OAKS PARK
PORTLAND
2000.

“*The Circle of Life* moves beyond the mere adornment of a public space by engaging you directly with the natural landscape. The design begins at a natural spring and celebrates the watercourse to the pond by incorporating sculpture, ankle pools and fountains for children to run through on a summer day. This piece not only blends in, it comes alive! This is public art at its best. *The Circle of Life* celebrates the beauty of this particular place and enriches public life with an artistic vitality, playfulness, and joy that will evolve with the site and stand the test of time.”

Alan Holt, AIA
Urban Designer, City of Portland

WHAT IS PUBLIC ART?

Public art includes all art forms. It fits a much broader definition than art in a gallery or museum. In addition to paintings, stained glass windows, ceramic murals, sculpture, fiber art, photography and prints – public art can be a bench, a handrail, a footbridge or a drinking fountain. All of these fit within the criteria of public art. The definition of public art can also include performance art, events and works of temporary nature.

HOW DOES PUBLIC ART COME TO BE?

Public art selection committees consider all art forms. Included among the many considerations involved in creating public art are issues of context, location, use of space, interaction, durability of materials, intended function, local history, and anticipated audience. The Maine Arts Commission provides leadership, resources, and materials to facilitate the art selection process. The Maine Arts Commissions' *MaineArtistAccess* directory of artists provides information about artists who work on public art projects. Citizen groups, building committees, and private developers frequently use the Public Art files.



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HOW CAN I FIND OUT MORE ABOUT PUBLIC ART?

MaineArts.com website offers a wealth of information for individuals, organizations, and communities. Anyone interested in finding out more about planning for public art and opportunities for artists who are interested in working in public art projects should contact the Maine Arts Commission.

This network of information resources provides access to master plans, project planning guides, model forms and processes, information listserves, funding opportunities, bibliographies, and other programs nationwide. For more information about public art in Maine, visit MaineArts.com or call the Public Art Program directly at 207/287-2726.

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— Governor John Elias Baldacci

PHOTO BY: CATHERINE & DUNCAN HEWITT.



MEANDER BY DUNCAN HEWITT, IN THE BONNEY EAGLE MIDDLE SCHOOL COURTYARD, BUXTON.

PHOTO BY: DAVID LAMB PHOTOGRAPHY.



SUMMER BY MARK WETHLI, IN THE SOUTH CORRIDOR OF MID COAST HOSPITAL, BRUNSWICK.



STONE TRYPTIC BY ALAN MAGEE, IN THE BURTON M. CROSS OFFICE BUILDING, AUGUSTA.



MAINEARTS.com

GENERAL OFFICE NUMBERS

207/287-2724 - ☎

207/287-2725 - Fax

207/287-2360 - ☎ TTY

www.MaineArts.com

MAILING ADDRESS

Maine Arts Commission

193 State Street

25 State House Station

Augusta, ME 04333-0025



Maine Arts Commission Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.



NATIONAL
ENDOWMENT
FOR THE ARTS